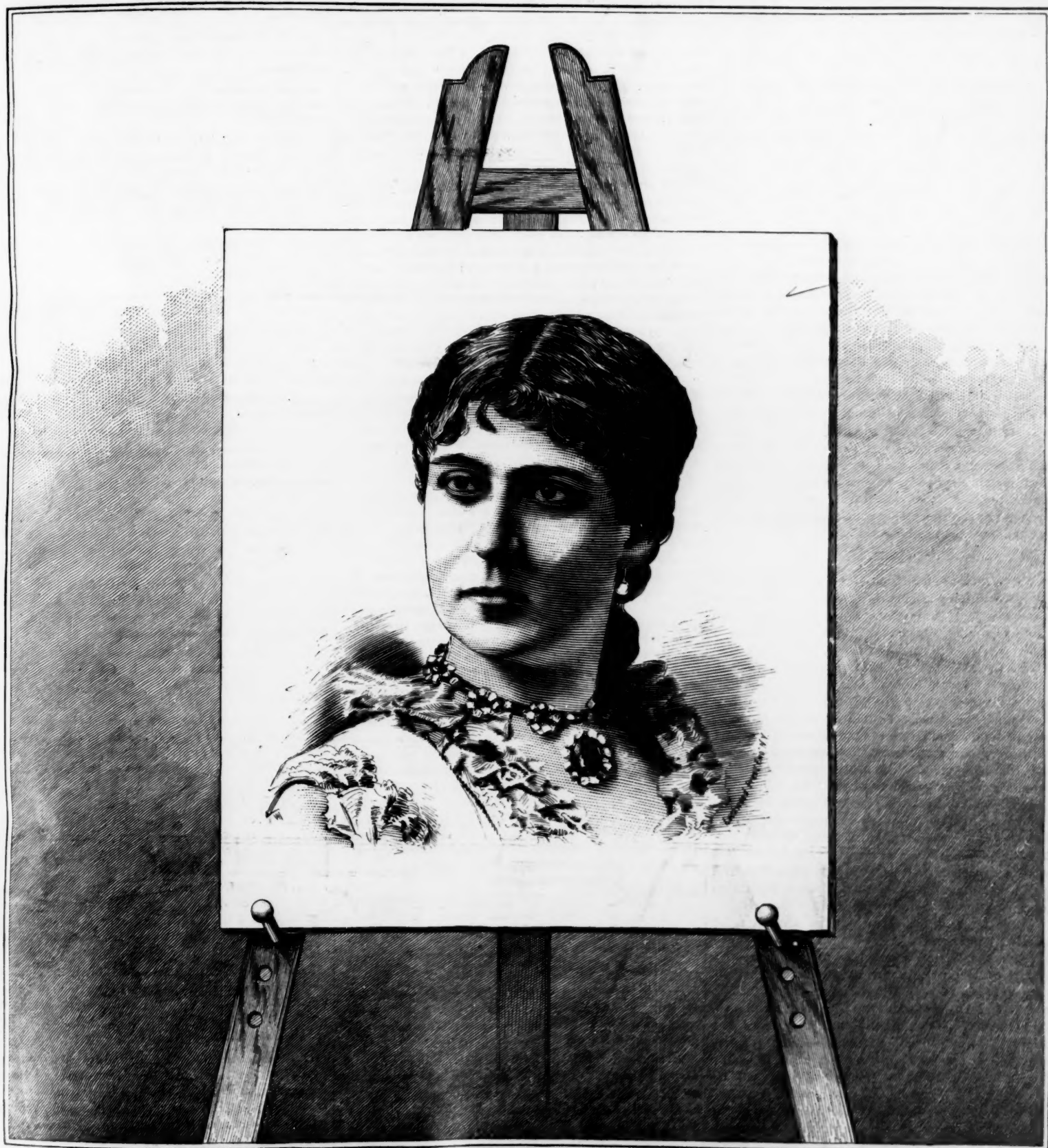




VOL. III.—NO. 99.

NEW YORK, SATURDAY, DECEMBER 24, 1881.

PRICE 5 CENTS.



MAY FIELDING.



NEW YORK, SATURDAY, DECEMBER 24, 1887.

"THE Music of the Future" is commonly understood to mean the opera of the future, as reformed by Wagner.

"MUSIC in the future" is a subject that claims the attention of students of art, and therefore is here considered.

IT is impossible to predict with certainty the future of music, however one may strive to find in what particulars progress is possible or most probable. Three such paths may be indicated with little difficulty. One points in the direction that leads to the enriching of the sensuous element of art by the invention of instruments that will give forth tones of greatly enhanced beauty.

BUT, as we have shown, no modern nation has yet succeeded in producing a really new instrument that meets the requirements of artists. It would perhaps be well to limit our expectations to the gradual improvement of those that we have, although acoustical science has accomplished so much during the past few years and has become so closely affiliated with optics. But this subject will be reverted to subsequently.

THE modern orchestra greatly needs a foundation. It has no adequate bass, for the stringed basses are not very deep-toned, and are comparatively weak. As soon as they are called upon to perform fairly quick passages (as, for instance, the counter-subject of a fugue), they give forth sounds resembling a confused, rumbling noise, the phases being scrambling, indefinite and inarticulate. Even passages that are so well known to amateurs that they imagine the sounds, such as those in the trio of Beethoven's Fifth Symphony, they can barely be traced unless the conductor slackens speed. The viola is wanting in sonority, and fails to fill up satisfactorily the tonal region between the violins and the 'cellos. A distinguished conductor seems to have recently recognized this fact, for they may now be seen occupying a more prominent position, from which vantage ground their mellow and grateful tones may gain that attention they deserve and have been so long denied.

A SECOND path in which progress may be made is in the formation of richer scores, as far as counterpoint is concerned. After Bach, music retrograded and took a lower ground. Instead of the elaborate plexus of parts, found even in harpsichord music, pretty little melodies and compositions of lighter structure prevailed. The sonatas of Mozart, for example, were more like Italian music in their style than Teutonic. But this new style was gradually developed; and giving free range to the imagination, found a devotee and ultimately a master in Beethoven. At the present day we see a Wagner availing himself of this freedom, and yet constructing works which, for the grandeur of their harmonies and novelty of their progressions, resemble those of Bach, especially when this mighty master chose to write in the free style, as in the fantasias, &c.; and yet at the same time producing scores so extremely rich in melodies heard simultaneously that they in this sense also rival those of his greatest predecessor. Composers may therefore once more strive to intertwine multitudinous melodies to form an elaborate texture, or the art may again revert to a simpler structural style, which may be developed independently, until a mightier form of symphony and still a mightier Beethoven are produced. If, then, our present form of civilization endures and leads to greater results, the art of music, by being developed more highly in these two directions, will meet the needs of man by keeping pace with his more refined sensuous perceptions and increased intelligence. But he will have a third want to be satisfied, namely, a music that will influence his soul more definitely and powerfully. And this leads to the consideration of the third view of the art, or music in its relation to the human soul, consideration of which must be deferred.

MINOR TOPICS.

THE last issue of the *Gazetta Musicale*, Milan, contains the following short paragraph: "If we do not err in the interpretation of a notice in THE MUSICAL COURIER, the music of 'Traviata' has been adapted by a certain Miss Emma Abbott to another libretto, entitled 'Cecilia's Love,' and represented by Miss Abbott's own company with great success in America. America is a country where everything is allowed!" Thus are we judged by the prudishness of a very ordinary prima donna. There can hardly be a doubt that in Italy a similar treatment of a foreign work would never be attempted, however weighty the objections might be to its reproduction in its original form. Either the work would be passed over altogether, or presented according to the intention of the composer. Here there is no artistic standard, and everybody does just as he pleases; consequently good taste is frequently violated, and the musical status of the country is misjudged and laughed at.

FEW composers have had such a tempestuous and eventful career as Richard Wagner. His life has been one continual warfare against old fogeyism in music, and there is every reason to expect that he will die with the harness on. Wagner's name has been used in almost every variety of way, but a new thing is advertised in connection with it. The librarian, Carl Fromme, of Vienna, announces a "Richard Wagner Calendar," as he asserts that there is not a day in the year whereon cannot be related an episode of the life or of the works of the Bayreuth master. This fact will hardly be disputed even by the opponents of Herr Wagner, although it is to be expected that when the "Calendar" appears many attacks will be made upon it by those who do not admit the force of the great composer's genius. Wagner has fought too severely all his life to give a thought at the present time to the pigmies who continually try to stab him, but who as often fail.

THE activity of the old masters in the production of masterworks, is even now a matter for astonishment. According to Ernst Pauer, Haydn made a catalogue of his works when in his seventy-third year. This catalogue included no less than 118 symphonies, 83 quartets, 24 trios, 15 Italian operas, 5 German operas, 3 oratorios, 1 cantata ("The Seasons") 163 pieces for the baritone voice, 24 concertos for different instruments, 15 masses, 44 sonatas for the pianoforte, with and without accompaniments, 12 German and Italian songs, 39 canzonets, 13 hymns, 1 oratorio ("The Creation"), and introductions and accompaniments to 365 Scotch melodies. In connection with this it may be mentioned, that Mons. Pasdeloup, the well-known Parisian conductor, has announced his intention to introduce at his concerts five or six symphonies of Haydn, absolutely new to the world, the manuscripts of which he discovered on a recent visit to London. This is somewhat interesting news to the musical world.

AGAIN the right of performance has come uppermost in Paris. Herr Neumann, the Vienna impresario, desired to give some representations of "Lohengrin," "Tannhäuser" and "Fidelio" in that city with a German troupe, but after having treated with M. Ballande for the use of the Théâtre des Nations, the music publishers, Durand & Schœnewerke (proprietors of "Lohengrin" in France), refused to grant him permission to use the orchestral parts which he had employed in Germany. Herr Neumann then wished to hire the parts from them, but they again refused his request on the ground that they had already treated with Mons. Lamoureux, who has announced his intention to place "Lohengrin" on the stage at the Château d'Eau. On the other side, Herr Neumann has the authority of Wagner. Now, the author *only* can in France permit or prohibit the representation of his work, and in no case can the publisher be substituted for him. Can the publisher refuse to sell the music he has engraved and reserve the sale or location as he wishes? If so, what becomes of the right of the author to permit or prohibit the representation of his work? Is it not worthless if it is to be dominated by the publisher's hold upon the opera? Such a ticklish question should appeal to the committee of authors and composers. No doubt it will be discussed by this committee.

BRIEFS AND SEMI-BRIEFS.

...Minnie Hauk has sung "Carmen" for the 200th time.
...The New York Choral Union gave an entertainment at Lyric Hall last week.
...The Kellogg Concert Company was at English's, in Indianapolis, this week.
...Emma Thursby's success in Stockholm has been as great as in the Norwegian capital.
...The Royal Middy has been revived by the Emilie Melville Opera Company at Haverly's Chicago Theatre.
...Franz Rummel, the pianist, has met with such success in Berlin that he has decided to reside there permanently.
...The Standard Quartet Club's second concert of this season was given last week at Steck Hall, in Fourteenth

Street. Messrs. Brandt, Schwarz, Matzka, Bergner, and Sternberg were the artists.

...The Emilie Melville Company has been at Haverly's, doing excellent and artistic work.

...Mrs. Kempton, of Chicago, gave her first musical of the season on the evening of December 14.

...A two weeks' season of German opera, with Mme. Geistering, will likely be given in Philadelphia.

...The Emma Abbott Opera Company began an engagement at the Milwaukee Opera House, on December 19.

... "Patience," by the Grayson Opera Company, was the attraction at the Grand Opera House, Brooklyn, last week.

...Mme. Patti sang in Brooklyn last week, notwithstanding announcements made previous to her former concert there.

...The Milwaukee Musical Society gave two symphony concerts, on December 19 and 20, with Wm. H. Sherwood as soloist.

...The pupils of the Chicago Musical College gave a soirée on Friday evening, December 9, which was very successful.

...Some of Chicago's local musicians are preparing Gounod's operetta, "Columbi," for a performance early in January.

...The Hershey School of Musical Art, Chicago, gave a very enjoyable pupils' soirée on Wednesday evening, December 14.

...Mr. Sternberg gave a concert at Steinway Hall last week, assisted by Rachel Franko, Messrs. Arnold, Gramm, and Werner.

...Geistering will shortly visit San Francisco, and while there will play a round of favorite characters in opera, comedy and farce.

...The Strakosch Opera Company sang "Lucia di Lamermoor" and "Il Trovatore," at Indianapolis, the first two nights of last week.

...David Bimberg gave a farewell concert at Steinway Hall last week, prior to his departure on a concert tour through the United States.

...Carl Hermann and Edward Hermann gave their second concert at Steinway Hall on last Wednesday night. The programme was well chosen.

...Rudolph Aronson leaves shortly for Europe to engage attractions for the new Casino Theatre and Summer Garden to be opened here in the spring.

...J. W. Dehn, concert violinist at the court of Russia, gave a concert in Milwaukee on December 6, assisted by local talent. Mr. Dehn's playing was well received.

...The second of the series of concerts at the Sixth Street Baptist Church, New York, was given on Thursday evening. The next will occur on the evening of the 29th.

...The Abbott Opera Company opened a week's season at the Grand Opera House, Chicago, last week. The initial performance, "Fra Diavolo," was severely handled by the critics.

...Haverly's Comic Opera Company, in "Patience," drew large houses at Collingwood Opera House, Poughkeepsie, on December 15. The Boston Opera Company will appear on December 28 and 29 under J. D. Gage.

...Emma Beebe Caldwell, of Hamilton, Ont., has been tendered a complimentary benefit by a number of citizens of Erie, Pa., of which place she was formerly a resident. She will accept for some date not yet fixed.

...Oliver King, who accompanied the Princess Louise to Canada as pianist to her Royal Highness, has left Ottawa to take up his residence in New York, with a view to bringing before the public several of his orchestral works.

...In rummaging among the prefectural archives, a departmental functionary has discovered that Christine Nilsson was not born in Sweden, as the legend says. She was born at St. Etienne, in the department of the Loire, of Swedish parents.

...Haverly's Comic Opera Company, to play "Patience," includes W. H. Seymour as *Bunthorne*, C. M. Pike, Alonzo Hatch, Hugh Angier, Henry Learock, Adele Leonard, Pauline Hall, Rose Wilson, Gertrude Orme, and Dora Wiley as *Patience*.

...The City Guard Band, of Binghamton, N. Y., assisted by local musicians, has been giving a number of well-patronized concerts of late. The programmes have been select, and the band, under the direction of H. Batcheller, played admirably.

...The Vassar College School of Music, Dr. F. L. Ritter, director, had its first soirée musicale for the season on the evening of December 14. The artists on this occasion were Miss McIlvaine, soprano; Mr. Rietzel, pianist; Mr. Brandt, violinist, and Mr. Bergner, violoncellist.

...The statement that Gounod is at work upon an opera comique is entirely incorrect. The work upon which he is engaged is, says the *Paris Figaro*, a "series of dramatic scenes," having for its title "Maltre Pierre," and portraying on the one hand the loves of Abelard and Heloise, and on the other the struggle of dogmatic Christian philosophy against the advancing enlightenment of the age. Apparently Gounod,

too, has ranged himself on the side of the writers of "programme music."

....After many months of hard and faithful work, the Newark Harmonic Society gave its first concert of the season to an overflowing audience at the Grand Opera House on December 16. The concert began with Beethoven's "Choral Fantasia," given by an orchestra of forty-five selected musicians from the New York Symphony Society, led by Dr. Damrosch. The piano concerto was played by Walter Damrosch; this was followed by Rubinstein's "Tower of Babel," led by the choruses of Walter Damrosch, which were rendered with powerful and grand effect, the chorus singing with a promptness of time and volume of power never before heard in Newark. The chorus is composed of 250 home voices, and was assisted by the boy-choir of Trinity Church, New York, which sang the choruses of angels. The soloists were Messrs. Remmert and Graff, of New York, who did their parts in a very satisfactory and artistic manner, as far as their singing went, but their pronunciation was so broken that it seemed as though the people spoke different languages before the destruction of the tower. The playing of the orchestra was well-nigh faultless in both works. The undertaking of such a work on such a grand scale by Newark's musical amateurs deserves praise, and is a long step in advance of anything ever done in that city, notwithstanding the criticism by the principal local paper that the work was not fit for singing schools or social circles. Walter Damrosch, the popular young leader, was tendered an ovation, and received enough flowers to cover a part of the stage.

....The second concert of the Brooklyn Philharmonic Society occurred last Saturday. There was a chorus of 600 voices, which appeared for the first time. Miss Schell, Miss Winant, Signor Galassi, with the orchestra and chorus, gave scenes from Gluck's "Alceste," the two ladies above named rendered the duo nocturne, "Beatrice and Benedict," by Berlioz; Signor Galassi the aria, "Die Frist ist um," from Wagner's "Flying Dutchman," and the orchestra performed Schumann's "Rhenish Symphony," No. 3, in E flat, the Beethoven minuet and fugue for strings, and Goldmark's Festival Procession from the "Queen of Sheba."

....The May music festivals in this city, under the direction of Theodore Thomas, will be given the same years as the Chicago and Cincinnati festivals—that is, in 1882, 1884, 1886, &c. This arrangement has been made because it secures great advantages in the matter of obtaining distinguished solo artists, such as Mme. Materna, for instance, who is to sing here next spring. It has been found impossible for any one festival to bear all the expense of bringing a great singer or instrumentalist from Europe, whereas, when the cost is divided up between two or three, the burden is comparatively light.

....The Cary-Petersilea concert (with the Temple Quartette of Boston) at Chicago, on Thursday evening, December 8, was a great success. Mr. Petersilea received a double encore after his second number, quite an unusual thing, and deserving of especial mention, as few pianists get a single one at such a concert, however deserving. The quartette has not been excelled by any that has been heard in Chicago, and received prompt recognition of its merit. Miss Cary was received with the usual enthusiasm and seemed to have wholly recovered from her recent indisposition.

....The Grayson Opera Company gave the "Mascotte" at Rutland, Vt., to a poor house. Mietzke's third subscription concert was given at Rutland on the 14th. Gertrude Franklin, soprano; Agnes Lasar, contralto; Fannie Rice, cornetist; John F. Merrill, tenor, were the soloists. The concert closed with Offenbach's comic operetta, "The Barber of Bath," by local talent. The Boston Museum Company will give "Patience" at Rutland on January 3. The Boston Opera Company will appear in "Betsey Baker" at an early date not fixed.

....The Niantic Club, of Flushing, L. I., gave its first musicale and reception for the season on the evening of December 16. The artists on this occasion were Hattie Louise Simms, soprano; Mrs. L. F. Kennan, contralto; F. W. Jameson, tenor; Fred. Ingraham, baritone; Gaston Biay, violin; Mr. Sauret, piano, and Henry Giesemann, accompanist. The programme was well chosen, and the character of the entertainment is highly spoken of.

....The fifth soirée of the Cumberland Musical Association, of Cumberland, Md., was given on December 16. There has been a very marked improvement in the voices since the organization of the body some months ago, and the general understanding of music by the members speaks highly of the efforts of their efficient leader, Prof. J. P. Wiesel. The programme was well arranged and of an excellent character. Prof. M. Wiesel led the orchestra.

....A musical festival of three concerts was inaugurated last week. Two concerts have already been given, the third taking place the 29th, at the Sixth Street Baptist Church. A chorus of fifty voices and the services of Mlle. de Lussan, Mrs. Belle Coln, Signor Liberati, Mr. Courtney, and others of equal prominence have been employed. Handel's "Messiah" and other programmes of a miscellaneous character are embraced in the scheme.

....Last Sunday night Mr. Mapleson gave a grand concert at the Academy of Music with all his principal artists, including Miles, Rossini, Ferni, Dotti, Juch, Cobianchi, Lauri,

and Minnie Hauk; Signori Ravelli, Prevost, Del Puente, Galassi, Novara, Monti, and Signor Campanini.

....Mlle. Hohenschild, who made her debut as a member of Mme. Patti's company, has voluntarily severed her connection with the troupe, and has gone to England. The young lady made a favorable impression while here, and confirmed the report that she was an excellent concert singer.

....Agnes Ingersoll, the pianist of the Lewis-Eichheim chamber concerts, at Chicago, is seriously ill of typhoid fever at her home in Hyde Park. The twenty-ninth concert of this series was given on December 15, with Mr. Eddy at the organ, Mr. Liebling at the piano, and Mr. Knorr vocalist.

....Hannah Williams complimentary concert, tendered by the citizens of Utica, N. Y., was given on December 19. On December 31 there will be an Eisteddfod concert by the Welsh society of Utica, assisted by Prof. W. Aubrey Powell and the Davis family, known as "Cor Yr Aelwyd" (Hearth Troupe), Hannah Williams, and Nellie Roberts, pianist.

....THE COURIER has received the prospectus number of a new journal published in Montreal (in French), by A. Filiatreault & Cie., to be issued monthly. It is chiefly valuable for the amount of music offered—sixteen pages to only four pages of reading matter. Some of the pieces are above the average of those presented in such journals.

....The first concert of the eleventh season of the Harlem Musical Union, conducted by Dr. Damrosch, was given last week at Chickering Hall. An orchestra from the Symphony Society and a number of solo artists assisted the members of the Union in the interpretation of an excellent programme, the principal number of which was Mendelssohn's "Athalie" for soli, chorus, and orchestra.

....Annie Louise Cary, assisted by the Temple Quartette and Carlyle Petersilea, of Boston, gave the second entertainment in the Union Lecture Course, at Fort Wayne, Ind., on December 9. Every seat in the Academy of Music was taken in less than three hours after the box office was opened. A large number of orders for tickets from parties in surrounding towns had to be refused. The concert was much enjoyed.

....The Comley-Barton Opera Troupe, opened at Richmond, Va., on December 16, in "Olivette," and drew the largest and best paying audience of the season. Catherine Lewis completely captured the audience, and the reception given her was flattering and enthusiastic. Minnie Walsh and John Howson are old favorites at Richmond, and were warmly welcomed by their friends. "Madame Favart" was given on the 17th with the same success.

....The Beethoven Society of Chicago gave its first concert of the season on December 15, presenting Mendelssohn's "Hymn of Praise" and Saint-Saens' "Noel," under the direction of Carl Wolfsohn. Misses Hickie and Carpenter in the former were frequently entirely off the key, while Mr. Knorr was excellent. Mrs. Schoonhoven and Mrs. Hall in the latter did some superb singing, being ably seconded by Mr. Knorr. Miss Carpenter was extremely unsatisfactory, as was also Mr. Levensen, the former's impure intonation being especially objectionable.

FOREIGN NEWS IN BRIEF.

....At the Olmütz Theatre, Austria, recently, while the "apotheosis scene," from "Faust," was being performed, a cord broke, precipitating to the stage part of the mechanism and with it three of the artists who stood upon it, injuring them more or less....Eugene Pirani has undertaken, with the violinist Ysaye, a concert tour through the chief cities of the North of Germany....The Circle Massini, of Schaerbeek, near Brussels, had a grand concourse of romances on December 11....At Vienna a tax on theatre tickets has been spoken of....Other experiments with the electric light were recently made at the Paris Opera House. The electric light, Maxim system, was tested on the trap, and the success has been pronounced encouraging....It is said that a financial combination, aiming to reorganize the Théâtre Italien, is on the point of putting the project into execution. The director named is the tenor Tamberlick....The Paris Opera Museum has been enriched by a portrait of Rossini, offered to Vancorbeil by M. Bigottini, one of the celebrated composer's old friends. Vancorbeil, on his part, has presented it to the Museum....The symphony "De Kermisdag," by the composer Jan Blockx, has had a good success at Dordrecht, after having been executed at Amsterdam....The journal *L'Arpa* says that the tenor Celada has won at dice 43,000 francs....Last month, Rubinstein's oratorio "Paradise Lost" was executed for the first time at Chemnitz....Teresa Tua, the young violiniste, has been playing in Milan...."Gabriella" is the title of the new operetta by Suppé. It will be given for the first time at the Carl Theatre, Vienna....The celebrated Alboni has purchased a villa at Ville d'Avray, to which she has given the name "Villa Cenerentola"....The San Carlo Theatre, Naples, was opened a few days ago with the opera "Huguenots," executed by Stagno, Giovannoni, Synnerberg and Jamet....It is said that Gounod will write a work in three acts for the Opera Comique, to be represented the coming spring....Henry Litloff having recovered from his long illness has returned to Paris, where he contemplates producing a new opera in five acts....The young Neapolitan musician, Ales-

sando Fonzo, has committed suicide at Montevideo, by taking chlorhydrate of morphia. He was one of Lauro Rossi's best pupils, and had been appointed (so it is said) conductor of an orchestra in this country....Mons. de Bricqueville has written an interesting brochure on "Christopher Gluck and Richard Wagner," which is published by Jules Gervais.

THE ORGAN, PIANO AND VOICE.

....S. N. Penfield has inaugurated a series of four organ recitals at St. George's Church, Stuyvesant Square, this city, the first of which took place on Thursday, December 15. The programme of this recital included Thiele's "Chromatic Fantasia and Fugue;" Mendelssohn's first Sonata in F; "Air and Gavotte," from Suite in D, Bach; Guilman's "Offertoire;" Beethoven's overture, "Egmont;" and "An-Jante," from Surprise Symphony, Haydn. The vocalist was Mrs. A. C. Taylor, who selected as pieces: "O Thou that tellest from Handel's "Messiah;" and Campana's contralto solo, "From the depths of our contrition." The whole concert was a gratifying success and thoroughly enjoyable. Mr. Penfield deserves the thanks of the public for thus supplying a vacancy in the city's musical performances. The organ, built by Jardine, is a very fine and large one. It has four manuals and some sixty speaking stops. On the pedal organ is a 32-foot open diapason, which tells out with much effect in long holding notes. The pedal organ has altogether ten registers, including a trombone of sixteen feet. The instrument is, therefore, an excellent one to give recitals on.

....It appears that operating the swell by the body has already been tried. A Mr. Heineken, some years ago, tried to operate it by a pressure against the back, but the objection to this seems to be the difficulty of doing this when the swell is being played upon, as a forward movement of the body is then demanded. The swell manual would have to be the lowest keyboard for this plan to work well. Another arrangement has been attempted by R. H. M. Bosanquet, on the same principle, but with an opposite movement. His modification has been in the substitution of a forward movement for the backward one. This makes all the difference as the swell is now placed, and it certainly seems possible for something to be made out of it by constant experiment. An improvement of this kind can hardly be overestimated if it can be brought to any degree of perfection, and why it cannot be, in this mechanical age, does not seem clear. Old plans die hard.

....Henrietta Beebe, the well-known singer of this city, was to have appeared in a London concert recently, but owing to a severe cold she had to disappoint her audience, and Clara West kindly undertook, at a few hours' notice, to sing the part of *Margarita* in the "Martyr of Antioch." An English journal remarks anent this that "the English artist thus called upon to realize an artistic conception at a very short notice proved by her admirable performance the advantage of being a musician as well as a singer." This is exactly the point upon which certain remarks were made in a recent issue of THE COURIER. To be something more than a mere singer is necessary to claim the name of artist and to gain the respect of true musicians. Moreover, there is no lasting fame acquired without a broad knowledge of music, very different from what the mere warbler's idea of it is. Let singers study music, not only solfeggios and ballads.

Concert Reviews.

LAST Sunday evening a concert was given in Steinway Hall for the benefit of the family of the late popular conductor, Rudolph Bial. The audience was of fair size, taking into account the night and the occasion. The instrumental numbers on the programme were all interesting, and, of course, well rendered. The Allegro con brio and Funeral March from Beethoven's "Eroica" symphony were the movements appropriately chosen wherewith to open the concert. The "Funeral March" was given with deep expression, and strongly appealed to the sympathies of those present. In it the "master of masters" has portrayed the acme of grief, the few last bars seeming to depict subdued convulsive sobs. It is music, not mechanical noise. Liszt's "Mephisto Waltz" (Episode from Lenau's "Faust") produces a great effect, but it sounds empty and vague. Such works pass out of the mind soon after they have been heard. Delibes' Suite, "Ballet Sylvia," has many charming passages scattered throughout it, and will always be heard with pleasure. The scoring is charming—perhaps sensuous. The four movements are: "Prelude—Les Chasseresses," "Intermezzo et valse Lente," "Rizzicati," and "Cortège de Bacchus." The concert was brought to a close by a fine interpretation of Wagner's overture to "Rienzi." The single vocalist of the occasion, Carolina Zeiss, made a decidedly good impression. She gave a scena and aria, "O prêtres de Baal," from Meyerbeer's "Prophet," and the brindisi from "Lucrezia Borgia." Her voice is quite powerful, if a trifle coarse in the lower notes, and she sings with a truly refreshing energy. Altogether, she is an intelligent and effective singer. At the conclusion of the "Prophet" selection she was heartily applauded, and called out two or three times, but she wisely declined to sing again. It would be well if many inferior vocalists would imitate her in this. The "Brindisi" was effectively delivered, but the



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and many others,

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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style was somewhat exaggerated. Mr. Thomas conducted very carefully, and the orchestra played *con amore*. The concert was, therefore, enjoyable.

....The annual concert of the Atalanta Boat Club was given in Chickering Hall on Monday, December 19. This club is the oldest boating club in the world, its organization dating four years ahead of the London Rowing Club. The Atalanta Boat Club will give a dramatic entertainment and reception at Lexington Avenue Opera House on February 16, playing "Married Life." Edward Hanlon, the champion oarsman, is an honorary member of the club, and M. V. B. Smith is president. Now to the concert of last Monday. The programme was well drawn up, but the usual encores at such concerts were demanded. W. B. Van de Water opened the entertainment by an organ solo, Suppé's overture to "Poet and Peasant." In this he was as partially unsuccessful as successful, but later in the evening displayed excellent taste in accompanying various selections on the organ, using it with much intelligence and judiciousness. The terzetto, "Madre mia," by Campana, was an indifferent performance; the voices did not harmonize well. "Walther's Preislied," arranged by Wilhelmj for violin, was nicely played by Miss J. Parker, but the piano accompaniment by Miss A. Parker was very indifferently rendered. Belle Cole sang Sullivan's "Lost Chord" well, and has the foundation of a true artist. The organ accompaniment deserved praise for the qualities herein before-mentioned. As for W. Seaman's interpretation of "O tu Palermo," from Verdi's "I Vespri Siciliani," not much can be said. It is a solo demanding greater voice and talent than Mr. Seaman displayed, who has a tendency to shout rather than sing the higher notes. In place of Mr. Fritsch (who was hindered from putting in an appearance by sickness in his family), Signor Ravelli appeared, a welcome substitute. He sang with Miss A. P. Hall the duet from "Traviata," "Parigi o cara," which was encored. Later he gave "M'appari" (first), then "La donna è mobile" (second), and afterward "Quest' o quella," from "Rigoletto." By this it will be seen that he doubly encored. His voice is naturally beautiful and clear, but his intonation is very shaky. But for this defect his singing would be trebly enjoyable to persons with a refined sense of hearing. Handel's "Largo" for harp (Miss M. Werneke), violin (Miss J. Parker), and organ (W. B. Van de Water), opened the second part of the programme. It was quite well rendered, but Miss Parker's expression is too spasmodic. Miss A. P. Hall gave Donizetti's "Com è bello," but succeeded better in the florid passages than in sustained and cantabile ones; her rendering, however, altogether deserved praise. Mrs. J. E. Eustis sang Bishop's ballad, "Tell me, my heart," in a manner calculated to show that she could do it better, which is not saying that her performance was not a pleasant one. The "Ave Maria," by Gounod, sung by Miss A. Parker (accompanied by the violin, harp and organ, in the hands of the respective performers before named), was one of the artistic successes of the evening. She has a fresh and expressive voice, and sings with grace, ease and true intonation. She deserved the recall that was offered her, but was not so successful in her encore piece, Braga's "Angel's Serenade." Miss Werneke's harp playing was too mechanical. The concert closed with only a fair performance of the quartet from "Rigoletto," Belle Cole made a slip in beginning her part too soon. She might learn with advantage to blend the registers of her voice more skillfully, but her pronunciation is better than that displayed by the average singer. The concert was enjoyable, although the audience was not large.

....Hartford, Conn., has lately been the battle-ground of a war of words concerning a series of Sunday concerts to be given at the Opera House by the Hartford Orchestral Society. Members of the Young Men's Christian Association, too aesthetically good, opposed them on the ground of bad tendencies, as well as an actual sin of Sabbath-breaking. But they failed to show wherein the sin was committed, and the public, who acted as judges, rendered their decision in the most practical way by filling the hall on the occasion of the first concert last Sunday evening. The programme was a partly classical one, and yet not "too sweet and good for human nature's daily food." The orchestral numbers were rendered fairly, the chief trouble being with the brasses, which lacked a part. J. P. King rendered a clarinet solo in good style, receiving a deserved encore. John Hatfield gave two vocal selections, but, as he was suffering from a cold, we forbear criticism, and will only say that the orchestral accompaniments were not subordinated sufficiently. On the whole, the performance was a credit to Prof. Blasius, who has brought "to the fore" the best orchestra of home talent ever organized in Hartford, and he can rest assured of support in his enterprise.

....Mrs. N. H. Allen gave the last of her series of piano recitals at the Seminary Hall, Hartford, last Saturday afternoon. Her playing is full of force, and clean, but the great beauty of it is the intense and poetic expression she gives to every interpretation. Her audiences have been large and enthusiastic, and her success so great that she has concluded to give two more recitals soon. The series already finished necessitated the memorizing of over forty different and difficult pieces, some of them of great length. The addition of at least one vocal number to each of her future programmes, to vary the monotony which may exist in even good things, is desirable.

SOCK AND BUSKIN.

....Will O. Wheeler, critic, of Indianapolis, has become press agent for Brooks & Dickson.

....The Pat Rooney Combination played a successful engagement at the Indianapolis Park Theatre last week.

....Fanny Davenport played at Richmond, Va., on December 19, 20 and 21, appearing in "School for Scandal," "Cymbeline," and "Camille."

....Mary Anderson appeared in "Romeo and Juliet" and "Pygmalion and Galatea" to immense houses at the Park Theatre, Newark, December 15 and 16.

....The Elks, of Indianapolis, are elated over the prominence given their lodge in the election of W. E. English to an exalted position in the National Council.

....Mary Anderson as *Parthenia*, in "Ingomar," supported by J. B. Studley and her superb company, had a large and very fashionable audience on December 19 at Collingwood Opera House, Poughkeepsie.

....A new variety theatre, of large dimensions, will be built on the most prominent corner in Indianapolis next summer. It will be managed by Robert Smith, late of the Bijou Theatre, Fort Wayne, Ind.

....Sam Hague and Haverly are "tilting" at each other through the columns of the Indianapolis press. Hague says Haverly billed the "Mastodons" a month before their date in Indianapolis simply to injure his business.

....Neil Burgess' "Widow Bedott" Company appeared at Erie, Pa., on December 16 to a good house. Routes: December 26, Dayton, Ohio; 27th, Richmond, Ind.; 28th Springfield; 29th, Hamilton; 30th, Lexington, Ky.; 31st, Frankfort; January 1, 2 and 3, Louisville, Ky.

....Mr. Jessop's play, "Sam'l of Posen," drew large houses at the Milwaukee Opera House last week. Leavitt's Minstrels did only a moderate business there. Steele Mackaye's Company played three nights, beginning December 14. "Fun on the Bristol" December 22, 23 and 24.

....Frederick Ward played at Houston, Texas, on December 9 and 10, at Pillot's Opera House, for the benefit of the fire department. The house was crowded. Max Fehrmann appeared at Gray's Opera House in "Uncle Isaac," December 14 and 15, and the Big Four Minstrels, 16th and 17th.

....Tuesday and Wednesday, December 13 and 14, J. H. Haverley's "Widow Bedott" Company played to large houses at Little Rock, Ark., where it is thought that Bishop, as the fascinating widow, cannot be equaled. On December 16 and 17, Baker and Farron, in "Chris and Lena," appeared at the Grand Opera House.

....Barlow, Wilson, Primrose & West's Minstrels appeared in Fort Wayne on the 16th, with every seat in the house taken and standing room at a premium. The season thus far has been unprecedented in the history of the city. Every entertainment has been a financial success, which is somewhat due to the popular management of John A. Scott.

....Friday evening, December 3, Minnie Palmer, supported by R. E. Graham, made her first appearance in Little Rock, Ark., in "My Sweetheart." Every available seat was taken. Mr. Graham was at Little Rock once before with the Harrisons, in "Photos," when he made a most pleasing impression, and his reappearance brought forth rounds of applause.

....At the Syracuse Grand Opera House the season thus far has proved more profitable than any preceding. This is due in a measure to lack of opposition, but perhaps more to the shrewd management of Mr. Lehnen, than whom there is no more popular manager in the country. This is one of the reasons why Syracuse is the best show-town in this State—of its size in the country.

....At the Milwaukee Academy of Music, Anthony, Ellis and Hathaway's "Humpty Dumpty" Combination played December 10. Edwin Clifford's Company began a week's engagement December 12. Sam Hague's British Operatic Minstrels appear there December 25 to 29. Frederick Haase, with Neuendorf's Germania Theatre Company (New York), will appear shortly.

....Lillie Hinton, supported by Wood's Museum Company, of Philadelphia, appeared in "Leah, the Forsaken," at Lancaster, Pa., on December 12. Miss Hinton was born in Lancaster County, Pa., and is a very pretty brunette, eighteen years of age. She played her part very well, and was called before the curtain several times. She will return and play on December 26, it is thought in "Frou-Frou."

....The Grand Opera House, Columbus, O., was consumed by fire on Friday morning, December 16. The fire started in the fore part of the building, from the furnace, and worked back toward the stage, ruining everything in its course. The stage, excepting the drop curtain and some of the scenery, was saved. The crystal chandelier fell, and the entire box office, containing the box receipts of the Barrett sales (\$200), was consumed. Manager Morris estimates the loss on building furniture at over \$10,000. This loss is covered by insurance. The principal loss is the damage to business. E. T. Mithoff, the proprietor, has commenced rebuilding, and expects to finish by January 1. Manager Comstock, of Comstock's Opera House, kindly offered Col. Morris his open dates. Milton Nobles also generously offered Col. Morris a benefit, which took place on Monday, 19th. The drama, "Fun on the Bristol," was performed, the night before the fire, to a fine house.



NEW YORK, SATURDAY, DECEMBER 24, 1881.

MUCH has been written concerning advertising and the best way in which to do it. Its necessity is admitted by all business men, however they may differ with respect to the course that should be generally adopted. Original ideas in this connection have been continually cropping up, some of them calculated to make an excellent impression upon the public. A late idea, emanating from a well-established firm of this city, is that of giving to the purchasing public a new directory of the city theatres, sufficient space being reserved for whatever display the issuer may deem necessary for the purpose of placing his goods in the most favorable and taking light. By this means, the manufacturer hopes to rivet attention upon the general excellence of his instruments, thereby increasing the number of his sales. This idea may be said to supplement the regular catalogue, or even to be a catalogue in a new guise. A Chicago firm has been persuaded that colored pictures are an improvement in catalogues, and has, consequently, issued a catalogue duly exhibiting the special feature named. All these are side-advertising schemes, but the "trade paper" will ever remain the best and most legitimate advertising means at command of manufacturers. It is an eternal, solid and invariable announcement.

THE manufacture of small instrument goods has been almost as large in comparison the past year or two as that of pianos and organs. The sale of violins, banjos, fifes, strings, &c., amount to a large figure annually, and that figure is constantly on the increase. Throughout the country musical taste is budding and advancing, and though at first such taste leads to the selection of and practice on the ruder and less expressive instruments, with constant progress a more perfect idea of the Divine Art is obtained, which begets aspiration for higher executive means. The purchase of a guitar in the first instance had often led to the further purchase of a violin a few months afterward, and in this way the horizon of the purchaser's musical intelligence has been broadened and deepened. Small instrument manufacturers play an important part in every country's musical development, and a brisk business in this line of goods is cause for congratulation not only to the manufacturers themselves, but to those who are interested in the spread of music. The great composer, Berlioz, often strummed the guitar in order to gain ideas. Such being the fact, we are glad to note the number of such and similar instruments being sold. Pianos and organs are not within the reach of everybody, and if they were, would not at first be appreciated or mastered.

THE war of various piano agents for the purpose of establishing in the mind of a local public the superiority of every make of piano, is frequently more amusing than profitable. Aside from the no inconsiderable outlay incurred, people nowadays have their own ideas about such word-encounters, and know how natural it is for a dealer having only a second-rate instrument to offer for sale to endeavor to pass it off on the ignorant as first class in every respect, if not actually claiming it to be superior to all others. It is very doubtful whether even those contemplating the purchase of an instrument take the trouble and time to read half of what is continually published about the different makes of pianos. If such an assumption is correct, the benefit derived from this expensive style of advertising can hardly be very great. Constant legitimate advertising pays better than spasmodic bombastic articles. The recommendation of an instrument consists in the severity of the test it is put to and in the manner in which it passes through the ordeal. The piano that bears a good reputation sells all the time. It is an established and reliable brand.

TWO or three months ago an English trade paper did not picture the state of the music business in very glowing colors. Now, however, according to another journal of the same species, trade in Great Britain is almost booming, the assertion having been made that it is many years since the state of business was so generally prosperous. Moreover, it is said that factory room is too diminished for the rapid execution of orders. On this

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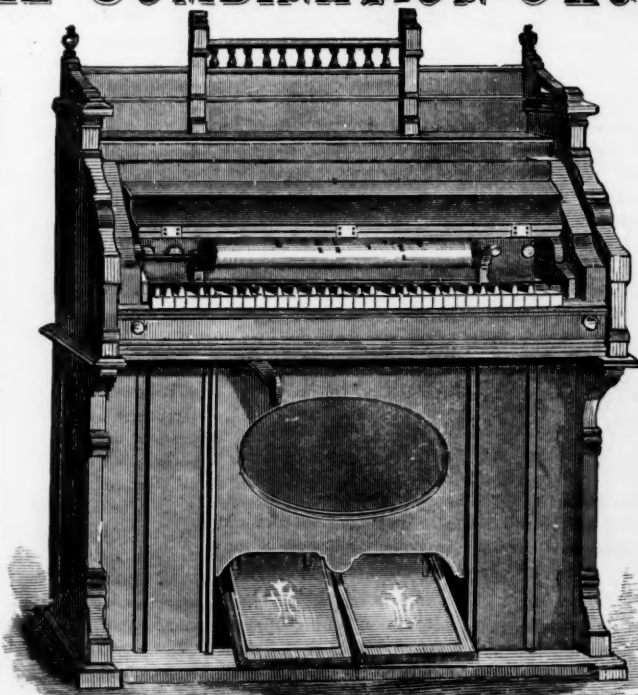
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account several firms have recently enlarged their facilities, it must be with the certain conviction that the prosperity now being experienced will continue. Here the extension of factories has been going on for some years past, and comparatively new firms have succeeded in establishing a business far broader than they had hoped for at the outset. America is a vast country, but thinly peopled in many parts as yet, and, therefore, the manufacturer of musical instruments will still have to take mighty strides forward. The demand must continually increase here, because our population is ever rapidly increasing; whereas in venerable European countries the population is already so excessive that emigration has to be resorted to by thousands.

NOTES AND ACTIONS.

....Behr Brothers are very busy.

....A Guarnerius violin was recently sold at Florence for 6,500 francs.

....J. R. Roderick, San Gabriel, Cal., music and piano dealer, has sold out.

....R. Von Minder, musical instrument dealer, New York City, has had his stock attacked.

....Owing to a large increase in business, Weser Brothers are about to enlarge their factory.

....The music houses of Indianapolis all report a flourishing business during the past month.

....J. H. Siegel, piano manufacturer, New York, has renewed a chattel mortgage for \$7,991.

....The employees of Sylvester Tower, of Cambridgeport, Mass., have had their wages advanced.

....It is said that Ivers & Pond, Boston, will be able to occupy their new factory in a few weeks.

....H. L. Greywack, the Troy agent for Lindeman & Sons, was in town on Monday, and left a number of orders.

....The Estey Organ Company, Brattleboro, has recently sent several hundred organs to England and Germany.

....A \$150 musical cabinet was one of the articles offered for chance at the recent Unity Chapel Fair, Holyoke, Mass.

....A considerable number of the piano manufacturers receiving medals at State fairs, used Strauch Brothers actions.

....One of Haines Brothers' pianos was nightly performed on at St. Anthony's R. C. Church Fair. It pleased the visitors very much.

....Hincks & Johnson, Bridgeport, Conn., make a great variety of rubber-headed nails, suitable for use in the manufacture of pianos.

....Hiram J. Judd, musical instrument dealer, Mount Holly, N. J., has given a chattel mortgage for \$200 and a realty mortgage for \$500.

....Guild, Church & Co., have been shipping instruments for the past two weeks to the London agency, which they recently established.

....Norris & Co., pianoforte manufacturers, Boston, have admitted to partnership Charles Fletcher, the style of the firm remaining unchanged.

....The number of orders Strauch Brothers have on hand for actions, and amount of work turned out so far this season, nearly doubles that of last year.

....The Mechanical Orguinette Company has kept its warerooms open every night this week, on account of the large holiday retail trade being done.

....Two pianos and a quantity of music were among the few articles saved that were on the stage of the Ring Theatre, Vienna, when the late disastrous fire broke out.

....The music dealers of Syracuse, N. Y., complain of a quiet month in November, and have been anxiously awaiting the first good sleighing to enliven the holiday trade.

....The Munroe Organ Reed Company, Worcester, is crowded with orders. The machinery for the manufacture of organ reeds is here developed to astonishing perfection.

....The Burdette Organ Company, Erie, Pa., is overrun with orders, having shipped 261 organs during the month of November, and the number will far exceed that this month.

....The Mechanical Orguinette Company has just finished its first mahogany automatic pipe-organ, which is on exhibition in the firm's warerooms. It was built for a customer in this city, and is valued at \$2,500.

....Among the visiting members of the trade to the city during the week were Mr. Baldwin, Asbury Park, N. J.; W. T. Ogden, Middletown, N. Y.; C. J. Powell, of Powell & Co., Scranton, Pa.; S. D. Palmer, Bridgeport, Conn.

....F. Comon's warerooms were completely empty on Saturday last, and it is said that they have been so for some time in consequence of the demand made on the firm being so great that it has to ship each instrument when finished.

....Mrs. M. J. D. Hutchins, Springfield, Mass., is one of the most enterprising and successful business women in connection with the music trade. She is a first-class saleswoman, an eminent musician, and holds the agency at that

place for the Chickering pianos, and the Mason & Hamlin and Estey organs. She also does a large business in musical instruments and sheet music.

....Weser Brothers refused orders for twelve pianos last week, and on Saturday several letters were received by them, inquiring if they could possibly fill any requisitions before January 1. It was impossible to comply with the wishes of the inquirers.

....A new machine for cutting piano and organ punchings and other articles has been introduced by Nichols & Rowe, Boston. It is said to be a very desirable machine, as much more work can be accomplished with its assistance than by any previous operation.

....The Clough & Warren organs are handled in Barbados by Bowen & Sons, 20 Broad street, and the instrument which seems to meet the approval of the inhabitants of that place is the one with seven stops, including sub-bass and octave coupler, and having a carved walnut case.

....Henry Behning, piano manufacturer, New York, has admitted his son, Henry Behning, Jr., to partnership, under the style of Behning & Son. The manufacture of this firm's well known pianos will be vigorously pressed, and the effort will be made to keep a little ahead of orders, if possible, so that persons visiting the warerooms will not find the firm "cleaned out" of instruments, as heretofore.

....Annie Jardine, granddaughter of George Jardine, the senior member of the firm of Jardine & Son, was married, on December 1, to Thomas F. Devoe, Jr., at St. James Episcopal Church, this city, by the Rev. Cornelius Smith. After the ceremonies the happy couple started to visit Washington and other prominent cities, on a tour, from which they have just returned. The wedding gifts were numerous and costly, and principally consisted of household silverware articles. The congratulations of THE COURIER are heartily given.

....The following from E. H. Gurney & Co., Minneapolis, Minn., to Lindeman & Sons speaks for itself: "The grand came in time for the concert spoken of, and we are more than pleased with it. We find it much better than we expected. We trust you will hurry up with the pianos ordered, as we have not one of your instruments in stock, except the grand; also please send one style—three squares—at once. We trust some of them will be in time for the Christmas trade. We can feel that your pianos will sell well, although it takes time and patience to establish the reputation of a piano in this place."

....Jacob Brothers have orders enough on hand to keep them busy until March. This firm has of late been increasing its business largely, and is now likely to extend it much further, as it is being patronized to a considerable extent by Lynch & Gomen's customers, besides its own. This additional trade arises from Mr. Gomen's friendship to the house, as he recommended it to forward circulars to his former customers as his successor. In response to these circulars have been received by the firm from convents, monasteries, and other Catholic institutions which Lynch & Gomen had as patrons.

....Dippel & Schmidt, the well-known organ and piano action manufacturers, 96 Clinton street, this city, started business in 1864, and have increased their business ever since. Several times they had to extend their factory, and now their trade is so large that they are compelled to move to more roomy quarters as soon as they can secure a suitable location. The orders for upright actions alone have doubled during the past year. It is said that every manufacturer who uses the firm's products is pleased with them, and as both members of the firm are practical mechanics, and superintend the work personally, there is no doubt that excellent goods are turned out. Among the piano manufacturers who use the firm's actions are Kranich & Bach, this city; Schoonmacker Piano Manufacturing Company, Philadelphia; and the Mathushek Piano Company, New Haven. All of these have patronized the house for a long time. Among the organ manufacturers who are customers of the firm, Hilborne L. Roosevelt has been one of long standing.

....About nine o'clock on Monday evening last a fire broke out on the third floor of B. N. Smith's factory, 22 Commerce street, this city, and before it could be extinguished the three upper floors of the building were completely destroyed. As these floors were principally devoted to the manufacture of upright cases, all of these goods in process of construction were consumed. On the other floors leg-making was solely carried on, and all goods here in the course of preparation were saved from the flames, but were much soaked with water. As the machinery was not injured by fire, and as there is a large drying house still filled with lumber, Mr. Smith will be able to resume business without delay to his customers, in case he can have the insurance adjusted in time. The origin of the fire is unknown. Every precaution was taken by the firm and the employees against anything which would tend to start a fire, and Mr. Smith and his foreman generally look through the building before leaving each evening to see that everything is right. A watchman, employed to sleep in the factory at night, was at supper at a nearby restaurant when the fire broke out, and he was much surprised, as everything seemed to be in order when he left, fifteen minutes previously. The loss is estimated at \$15,000, which is fully covered by insurance.

NEW MUSIC.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

Ed. Schubert & Co., New York City.

1. Intrata-Margarethe..... piano..... C. Sternberg
2. Impatience..... "..... ".....

No. 1.—These two pieces are from a collection of "musical sketches," entitled "Al Fresco." "Intrata" is written with skill, without, however, being highly interesting. "Margarethe" deserves to be called a poem, for the conception is excellent, and the various sections of the piece well planned. The part in E major expresses deep and tender emotion.

No. 2.—Very effectively written, although it does not show much originality. The movement and figuration are much after the style of Mendelssohn. The musician is very evident throughout the movement, but Mr. Sternberg is able to do far better than this. Musicians, nevertheless, cannot fail to be pleased with both pieces.

Wm. A. Pond & Co., New York City.

Te Deum, in B flat..... John Q. Everson.

To write even a respectable Te Deum is not an easy task. It needs more than mere technical knowledge. The words have to be expressed in short, pithy, musical sections, none of which must be uninteresting if the work is to be voted successful. Mr. Everson's "Te Deum" is really well written, and if it does not display great invention, it is generally very effective, and shows a talent for treating well words, voices and the organ. The soprano solo, page 10, as well as the tenor solo, page 16, are melodious and suitably express the words. The choral portions are well harmonized, and the organ accompaniment is effectively planned throughout. It can be recommended to capable choirs.

J. M. Russell, Boston, Mass.

1. Libretto of "The Widow".....(opera comique)..... F. H. Nelson
2. Merry Spring.....(female voices)..... Bellini
3. In song, ye grateful voices..... "..... Kienck
4. Evening song..... "..... ".....
5. To the Wind of May..... "..... Vierling
6. Dream of Home, and Like the Lark.....(female voices)..... Heiser and Abt
7. Lift thine eyes, Mendelssohn; Send out thy light..... Gounod
8. Oft in the pathway of life.....(female voices)..... Verdi
9. When the birds come again, Lichner; The Dell..... A. W. F.
10. Palm Branches, Faure; Hark! the distant hills..... Flotow
11. Christmas Anthem..... Brown
12. Spring's Return, Bellini; Barcarolle..... Auber
13. Swiss people's song.....(mixed voices)..... Kienck

No. 1.—This is the libretto of an opera comique, which has been set to music by Calixa Lavallée. With regard to the libretto it may be said that the plot and dialogue are quite good, and that the situations are often very amusing. It is likely to be well received if the music is good, and the whole is well performed. The weakest parts of the libretto are the numbers in verse.

No. 2.—There are two pieces in this number. The first one, "Autumn Song," is simply the melody, by Balfe, "When other lips and other hearts," from the "Bohemian Girl." Of course, different words are put to it. The melody is arranged as a duet, not very well, however. The second piece is the melody, "Still so gently o'er me stealing," also arranged as duet, with other words.

No. 3.—Written quite well, but only commonplace music.

No. 4.—A pleasing duet. It is both melodious and simple.

No. 5.—An excellent work for female voices. It is interesting and extremely well written, and will please when well performed. The last page is quite rich in harmony.

No. 6.—"Dream of Home," by Heiser, is hackneyed, while "Like the Lark," by Abt, is melodious and singable. Both are duets for female voices.

No. 7.—"Lift thine eyes," from Mendelssohn's "Elijah," is too well known to need comment here. Gounod's "Send out thy light" does not suggest the composer at all.

No. 8.—Is simply the celebrated duet "Si, Stanchessa," from "Il Trovatore," with other words adapted to the music, which is transposed into F minor, a tone lower than in the original.

No. 9.—"When the birds come back again," by Lichner (an arrangement), is like a ballad by Glover, a solo in "Lucretia Borgia," and other pieces. It will please. "The Dell," by A. W. F., makes a nice children's song. This is all it was, perhaps, intended for.

No. 10.—"Les Rameaux," by Faure, is well known, therefore it need only be said that this version is in A flat. The "Hunters' Chorus," by Flotow, is taken from "Martha," and is so often heard that but for the words it could be sung without the notes.

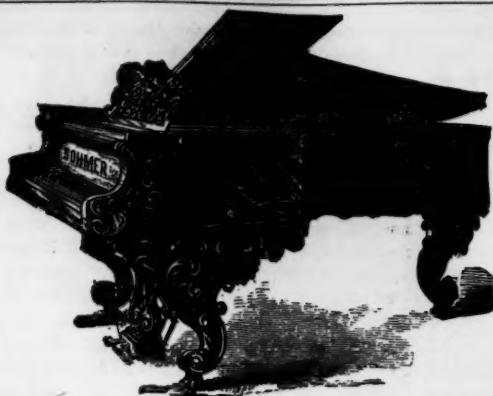
No. 11.—Shows knowledge and is fairly effective. The music is, however, so ordinary that little interest can be felt in it by those of more than average taste.

No. 12.—Both these two pieces, by Bellini and Auber, are well known, and have only had new words adapted to the melodies. They can be sung almost at sight.

No. 13.—Unpretentious music, and yet in a certain degree interesting and tuneful. It will please ordinary hearers, and for such it is evidently intended. Mistakes are not absent.

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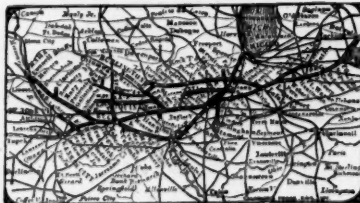
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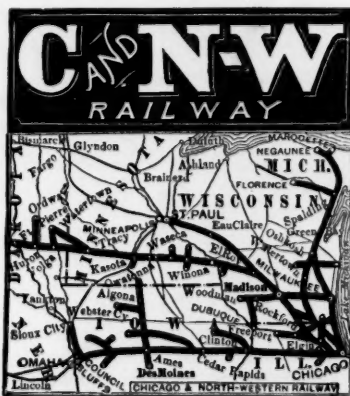
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Chicago Notes.

[FROM OUR REGULAR CORRESPONDENT.]

WESTERN OFFICE LOCKWOOD PRESS, No. 8 LAKESIDE BUILDING, CHICAGO, ILL., December 17, 1881.

The music houses here have had a very successful trade throughout the entire year, and now anticipate an equally busy time during 1882.

Lyon & Healy are engulged in holiday trade.

W. W. Kimball is growing as fast as time, nerve and enterprise will permit.

Brainers are working their full force long after gas-light. Since the settlement of the Courtis agency question, J. Howard Foote's experienced representative, Mr. Thompson, has found himself harder pushed than ever.

Lewis & Newell (Chicago Music Company) are going more briskly than ever.

The new branch of A. Weber, in which my friend, Mr. Curtiss, plays a most important part, pronounces its success beyond anticipation. But Weber's pianos always sell when they have a good man to push them; and Mr. Curtiss is the man.

The Rock Island Road is just completing three of the most exquisitely chaste and beautiful chair-cars ever put on wheels. They are named in honor of America's three chief operatic stars—Abbott, Kellogg and Cary—and will do their namesakes "proud." Yesterday a special car carried Miss Abbott and a lady companion; Mr. St. John, general passenger agent of the road; Mr. Babcock, his assistant, and three other gentlemen, including your correspondent, down the road to the company's shops, to inspect the cars. Miss Abbott expressed herself delighted with the beauty of the car named for her, but suggested that, as since her success a great many "Abbotts" have arisen, she would prefer having her whole name on the car. The company will, therefore, courteously blazon it Emma Abbott. It may be well to remark here that—three or four cities having claimed this lady as a native—she was born, as far as her recollection serves her, in Chicago. After a very pleasant trip, thanks

to the courtesy of the road officials, the party returned to the city, much pleased with the journey. The "Emma Abbott" will go on the road on January 1, and the others are to follow in rapid succession. G. B. H.

The Piano and Organ Trade.

ACCORDING to the census of 1870, the following States manufactured pianos:

	Number.	Value.
California.....	1870.	\$8,000
Connecticut.....	25	98,000
Illinois.....	72	26,000
Indiana.....	420	100,000
Iowa.....	2	800
Kentucky.....	241	95,000
Maryland.....	1,624	651,000
Massachusetts.....	7,719	2,465,015
Michigan.....	12	8,000
Missouri.....	289	101,100
New Jersey.....	132	44,500
New York.....	19,181	4,001,219
Ohio.....	75	24,050
Pennsylvania.....	1,495	490,900
Totals.....	24,306	\$8,225,204

The investigation has been much more thorough this year, and, from the preliminary reports of the Census Office, the piano industry is mainly distributed in the following cities:

	Number of Establishments.	Capital.	Materials.	Products.
New York.....	4,453	\$4,460,370	\$2,068,957	\$6,997,939
Philadelphia.....	154	150,500	217,923	217,923
Brooklyn.....	11	105,775	122,810	252,083
Chicago.....	5	20,300	11,800	37,675
Boston.....	23	1,673,000	943,060	2,166,966
St. Louis.....	4	16,250	5,560	17,400
Baltimore.....	4	638,382	157,699	534,099
San Francisco.....	5	49,500	41,250	87,700
Buffalo.....	4	51,000	13,764	50,979
Milwaukee.....	7	7,100	3,500	10,850
Albany.....	7	227,000	189,117	248,000
Cambridge.....	7	63,700	68,656	163,900
Newark.....	2	10,300	6,000	13,000
Syracuse.....	2	35,000	2,699	11,164
Three other cities.....	3	102,000	113,518	226,833
Totals.....	135	\$7,721,277	\$4,669,514	\$10,946,362

	1.	2.	3.	4.	5.
New York.....	4,453	3,913	\$2.85	\$1.65	\$9,821,687
Philadelphia.....	154	153	3.25	1.60	87,014
Brooklyn.....	11	115	2.50	1.00	68,084
Chicago.....	5	34	2.30	1.50	16,908
Boston.....	23	1,972	1,107	2.80	622,867
St. Louis.....	4	11	2.50	1.50	5,698
Baltimore.....	4	410	380	2.35	900,988
San Francisco.....	5	30	27	2.00	18,425
Buffalo.....	4	67	48	2.50	25,050
Milwaukee.....	7	8	7	1.50	3,150
Albany.....	7	224	160	2.50	77,757
Cambridge.....	7	171	147	2.45	80,295
Newark.....	2	13	6	2.75	4,500
Syracuse.....	2	15	25	1.25	5,000
Three other cities.....	3	224	102	2.49	95,336
Totals.....	7,221	5,627			\$4,905,769

1. Greatest number of hands employed at any one time during the year. 2. Males above sixteen years. 3. Average day's wages for a skillful mechanic. 4. Average day's wages for an ordinary laborer. 5. Amount paid in wages during the year.

The returns for New London, New Haven and Rochester are not given in detail, but the Census Office believes the aggregate is substantially correct. New York ranks first of these cities, and Boston comes second, with an annual product of \$2,166,966 and an average of 1,107 men employed; Baltimore ranks third and Albany fourth in the number of men employed. The value of the piano product has increased from \$3,225,204 in 1870 to \$10,946,362 in 1881—an increase of \$2,721,158. American pianos have a good market abroad, and are sent to all parts of the world. The exports of musical instruments are increasing, as will be seen from the following:

	1871.	1880.
Organs, melodeons, &c.....	\$95,069	\$530,112
Pianofortes.....	189,619	261,624
All other.....	9,404	19,441
Total musical instruments.....	\$294,092	\$811,077

This table brings out the fact that the American organ is finding its way abroad, and it is very certain that a constantly increasing number are being used at home. In 1870 we made 609 church organs and 28,963 house organs, and, in absence of actual figures, it is not unlikely that we manufactured 70,000 last year. There are twenty-four cities from which *Bradstreet's* has been able to secure returns, and 114 establishments. There are 34 small manufacturing in this city, but the value of their combined product is not more than half that of the five organ factories in Cambridge, Mass., which employ on an average 559 men, and produce annually nearly \$800,000 worth of organs. Boston ranks next to Cambridge in this regard. Organ making is extending out West, Chicago, St. Louis, San Francisco, Cleveland, Detroit and Grand Rapids all contributing largely to the product. The greatest number of men employed in 1880 was 2,755; the average number, 2,413. For other interesting facts the following table should be consulted:

	Number of Establishments.	Capital.	Materials.	Products.
New York.....	34	\$340,595	\$114,381	\$371,231
Philadelphia.....	9	41,600	9,340	36,064
Brooklyn.....	4	7,700	4,237	18,076
Chicago.....	9	81,500	105,098	376,650
Boston.....	9	422,366	333,047	774,434
St. Louis.....	3	10,500	5,300	16,500
Baltimore.....	3	16,250	4,810	41,000
San Francisco.....	2	7,000	3,000	12,000
Cleveland.....	2	33,000	10,300	31,000
Detroit.....	2	104,000	61,500	165,500
New Haven.....	2	61,000	34,800	64,500
Cambridge.....	5	593,000	292,556	783,228
Portland.....	2	8,500	4,800	9,000
Utica.....	2	4,500	20,425	42,444
Westfield.....	2	258,700	263,430	661,325
Worcester.....	2	161,700	170,393	404,966
Eight other cities.....	8			
Totals.....	114	\$2,181,341	\$1,552,957	\$3,720,500

	1.	2.	3.	4.	5.
New York.....	205	216	\$2.45	\$1.30	\$146,893
Philadelphia.....	53	48	2.45	1.35	15,970
Brooklyn.....	9	8	3.00	1.00	6,139
Chicago.....	280	177	2.25	1.35	105,307
Boston.....	585	491	2.45	1.15	295,404
St. Louis.....	14	9	2.50	2.00	6,000
Baltimore.....	21	27	2.75	2.00	8,000
San Francisco.....	6	3	3.50	1.00	5,000
Cleveland.....	43	34	1.00	1.50	15,400
Detroit.....	131	104	1.00	1.00	58,900
New Haven.....	59	39	2.50	2.00	19,800
Cambridge.....	604	559	2.55	1.25	367,168
Portland.....	15	5	2.75	1.25	9,700
Utica.....	8	8	2.00	1.00	5,000
Westfield.....	26	28	2.40	1.00	19,749
Worcester.....	430	407	2.80	1.50	190,849
Eight other cities.....	296	276	2.10	1.25	140,687
Totals.....	2,755	2,413			\$1,402,566

1. Greatest number of hands employed at any one time during the year. 2. Males above sixteen years. 3. Average day's wages for a skilled mechanic. 4. Average day's wages for an ordinary laborer. 5. Amount paid in wages during the year.

Below we have in condensed form the amount of capital, number of men employed, and value of the products of the musical instrument industry of the United States.

	Capital.	Average number hands.	Value of products.
Pianos.....	\$7,721,277	5,627	\$10,946,362
Organs, &c.....	2,181,341	2,413	3,720,500
Other instruments.....	165,000	180	289,554
Totals.....	\$10,068,518	8,220	\$14,947,116

It may surprise many to know that fully \$15,000,000 worth of musical instruments are made and sold every year in this country.—*Bradstreet's*.

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To WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
Bremen.....	6	\$750	..	..	..	..
Liverpool.....	22	1,135	..	..	..	..
Bristol.....	1	100	..	..	3	\$249
Hull.....	1	82	..	..	..	..
British West Indies.....	..	..	1	\$140	..	..
British Possessions in Africa.....	2	100	..	..	..	..
New Zealand.....	47	6,452	1	250	..	..
Australia.....	12	864	..	..	..	..
U. S. of Colombia.....	1	150	1	1,000	..	..
Brazil.....	..	..	1	800	..	..
Hamburg.....	..	..	..	..	1	890
Totals.....	92	\$9,633	4	\$2,190	3	\$1,139

* Organ fixtures.

† Hammer felt, 1 case. Sounding boards, \$150.

NEW YORK IMPORTS FOR THE WEEK ENDED DEC. 10, 1881.

Musical instruments, 45 pkgs.....value, \$7,835

BOSTON EXPORTS FOR THE WEEK ENDED DECEMBER 9, 1881.

To WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
England.....	40	\$3,847	1	\$100	*225	\$1,303
British Possessions in Africa.....	37	1,702	..	..	..	..
Totals.....	77	\$5,549	1	\$100	225	\$1,303

* Organettes.

BOSTON IMPORTS FOR THE WEEK ENDED DECEMBER 9, 1881.

Musical instruments.....value, \$1,780

The Musical and Dramatic Courier.

A WEEKLY PAPER

Devoted to Music and the Drama.

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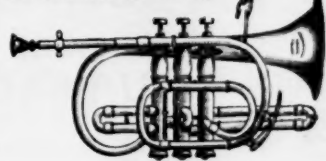
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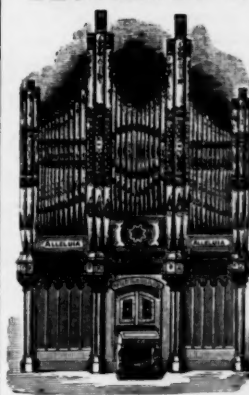
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